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TAYLOR, ARDEN NELSON. A Search for Balance. (1970) Directed by:  
Mr. Peter Agostini.

pp. 3

My activities are an attempt to represent my vision of nature through the mediums of drawing, painting, and sculpture. I have observed binocular vision and the bending of space away from the center of vision to be two characteristics of natural visual perception. I am involved with learning to see because I feel that only when I am really able to see will I find the expression I am seeking.

A slide of each thesis work is on file at the University of North Carolina Library at Greensboro.

A SEARCH FOR BALANCE

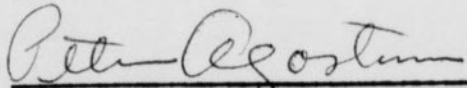
by

Arden Nelson Taylor

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
May, 1970

Approved by

  
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of the  
Faculty of the Graduate School at The University of North Carolina at  
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Robert L. English

Walter Barker

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May 7 - 1970  
Date of Examination

# CATALOGUE

Title	Medium	Size in Inches
1. Still Life Study No. 1	Watercolor	9 x 11 1/2
2. Still Life Study No. 2	Watercolor	9 x 11 1/2
3. Still Life Study No. 3	Watercolor	4 x 5 1/2
4. Still Life Study No. 4	Watercolor	3 3/4 x 5 1/2
5. Still Life Study No. 5	Pencil	7 x 9
6. Still Life Study No. 6	Oil	8 x 10
7. Still Life Study No. 7	Pencil	9 x 11 1/2
8. Still Life Study No. 8	Watercolor	7 x 9
9. Still Life Study No. 9	Watercolor	9 x 11 1/2
10. Still Life Study No. 10	Watercolor	3 1/4 x 4 3/8
11. Still Life Study No. 11	Pencil	2 1/2 x 3 1/2
12. Still Life Study No. 12	Oil	8 x 10
13. Figure Study No. 1	Watercolor	7 x 9
14. Figure Study No. 2	Pencil	9 x 11 1/2
15. Figure Study No. 3	Pencil	9 x 11 1/2
16. Figure Study No. 4	Watercolor	7 x 9
17. Figure Study No. 5	Pencil	9 x 11 1/2
18. Figure Study No. 6	Pencil	9 x 11 1/2
19. Figure Study No. 7	Pencil	9 x 7
20. Figure Study No. 11	Pencil	9 x 11 1/2
21. Figure Study No. 13	Oil	8 x 10
22. Figure Study No. 16	Pencil	8 x 9 1/2

23. Figure Study No. 17	Pencil	8 x 9 1/2
24. Figure Study No. 19	Pencil	9 x 11 1/2
25. Figure Study No. 20	Pencil	9 x 11 1/2
26. Figure Study No. 23	Pencil	9 x 7
27. Figure Study No. 29	Pencil	3 1/2 x 4 3/4
28. Figure Study No. 31	Pencil	9 x 11 1/2
29. Figure Study No. 32	Pencil	9 x 11 1/2
30. Figure Study No. 34	Pencil	8 x 9 1/2
31. Figure Study No. 36	Pencil	7 x 4 1/2
32. Figure Study No. 37	Pencil	8 x 9 1/2
33. Figure Study No. 39	Pencil	9 x 11 1/2
34. Figure Study No. 40	Pencil	7 x 1 3/8
35. Head Study No. 1	Oil	8 x 10
36. Head Study No. 2	Oil	18 x 22
37. Landscape Study No. 4	Watercolor	7 x 9
38. Landscape Study No. 5	Oil	12 x 14
39. Landscape Study No. 7	Pencil	8 x 9 1/2
40. Landscape Study No. 8	Watercolor	8 x 10
41. Landscape Study No. 9	Watercolor	6 x 7 1/2
42. Landscape Study No. 10	Watercolor	5 3/4 x 7 1/8
43. Landscape Study No. 11	Oil	18 x 14
44. Landscape Study No. 12	Oil	12 x 15
45. Landscape Study No. 13	Watercolor	4 x 5
46. Landscape Study No. 14	Watercolor	7 3/8 x 5 5/8
47. Landscape Study No. 15	Watercolor	7 3/4 x 6 1/4
48. Landscape Study No. 16	Watercolor	6 x 8 5/8

49. Landscape Study No. 17	Oil	16 x 20
50. Landscape Study No. 18	Oil	16 x 20
51. Landscape Study No. 19	Watercolor	8 x 9 1/2
52. Landscape Study No. 20	Watercolor	7 3/4 x 10 1/8
53. Landscape Study No. 21	Watercolor	6 1/2 x 9 3/4
54. Landscape Study No. 22	Watercolor	11 x 6 1/2
55. Landscape Study No. 23	Watercolor	10 x 7 3/4
56. Landscape Study No. 24	Oil	16 x 20



Balance is my search, in drawing, in painting, in sculpture. Space exists - the question is how to break it. Objects intrude into space. Every intrusion of an object demands its own controlled search. The drawings are basically studies of objects existing in space and of the transitions between object and space. They are exercises measuring points in space in relation to the point(s) of the eye(s). In defining an object, it is important to remember that it exists not only from side to side but also from front to back. Since space is all encompassing and since the fracturing of light is due to object intrusion, I am searching for the balance between the space pushing in and the object pushing out.

For me, all art is a search. Each medium classifies something else. The paintings involve the use of color, light, and composition to create an illusion of space and form. My use of color includes the observation that each object reflects its own colors into the adjoining objects or spaces. My palette is composed primarily of greens, oranges, blues, yellows, violets, black, and white. The watercolors are intended to be studies to prepare me for painting with oils. I feel there is a certain sense of brushwork and color in the watercolors which is lacking in the oils.

The problem of composition is not only to determine the divisions of the canvas surface, but also to determine the scene itself and the correct eye points. I have observed binocular vision and the bending of space away from the center of vision to be two characteristics of natural



visual perception. When I perceive a scene, my head or eyes naturally rotate as I focus on each part of the scene. Each object is therefore separately observed as if it were the center of vision. The actual center of vision of the total scene serves two purposes. It is used in determining the limits of the scene. The center of vision is at the center of the picture plane. Binocular vision in relation to my painting means seeing two slightly different views of the same scene. Imagine an empty frame surrounding the picture plane in the cone of vision. Looking through this frame, the left eye sees more of the right side of the scene than does the right eye. Conversely, the right eye sees more of the left side of the scene than does the left eye. This total vista is then compressed into the width of the original picture plane to give, at least theoretically, a greater sense of space than a painting based on only one eye point. And two, the center of vision functions as the point away from which space bends. Any vertical or horizontal line parallel to the picture plane is closer to the eye at the center of vision and would theoretically be represented by a slightly curved line "swelling" most at the center of vision; and lines receding into space follow a curved line rather than a straight line to the center.

I establish a direct relationship with the scene itself and then transpose the scene to the canvas. The image then represents the actual picture plane in the cone of vision. I build up a painting simultaneously from the center of vision outward and from the limits of the horizontal and vertical axes inward. I wonder if there is an "ideal" relationship between the width and depth of any particular scene or painting. I wonder, also, if there is an "ideal" distance from which to view and

paint any particular scene. These are questions possibly to be answered after an analysis of future work.

A direct study of nature and a study of the work of Cezanne and Giacometti, in particular, have been the main influences on my work and ideas - thanks to my teacher, Peter Agostini. I also wish to acknowledge many helpful discussions about art with Jonathan Silver, Bruce Gagnier, and Lance Solaroli.